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The dancers delight at "Rasa Sanje-2005" held under Guru Radha Sridhar's Sri Venkatesha Natya Mandira



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Bangalore Branch of "Sangeet Sankalpa" launched

Young dancer  
Shivaranjani  
dazzles at  
Kinkini  
Nrithyotsava





**CALENDAR OF EVENTS:** **Sri Thyagaraja Gana Sabha Trust & Sri Mukambika Talavdya Sangeetha Kalashale:** 19-2-05 Sat. 6.30 pm. Rajakamal (flute), S.Seshagiri Rao (violin), AAK Sharma (mridanga) & Ravikumar (ghata). 22.2.05 Aradhane at 8.30 am. Sri Vani Vidya Kendra, Rajajinagar. **Raga Sudhalaya Charitable Trust: Aradhanotsava.** 27.2.05 at 8.30 am at Ekadanta Pravachanamandira, BEL Sri Ganapathi Temple, Jalahalli. **Karnataka College of Percussion Trust with the support of Ananya celebrates its 40th annual music festival at Ananya auditorium, Malleshwaram** from 23rd to 28th Feb.05 (daily at 6 pm). Feb.23: Release of CD vol.III "Vishesha Laya Vinyasa" followed by "Tala Tarangini": M. Raghavendra (vocal), B.K.Raghu (violin), TAS Mani (mridanga), R.A.Rajagopalan (ghata), B.N.Chandramowli (dholak), M.Gururaj (morsing) and T.N.Ramesh (konnakkol). Feb.24: Maharajapuram S. Ramachandran (vocal), A.P.Srinivas (violin), V.R.Chandrasekhar (mridanga), Raghavendra Prakash (ghata) and K.Shadagopal (khanjira). Feb. 25: R.A.Ramamani (vocal), Charulatha Ramanujam (violin), Tumkur B.Ravishankar (mridanga), Sriram (ghata) & M.V.Sampathkumar sharma (morsing). Feb.26. T.S.Sathyavathi (vocal), M.S.Govindaswamy (violin), S.Prashanth (mridanga) & G. Omkar (ghata). Feb.27. Mysore M.Nagaraj & Mysore M. Manjunath (violin duet), Mannargudi A.Easwaran (mridanga) & H. P. Ramachar (khanjira). Feb.28. Neyveli Santhanam (vocal), C.N.Chandrasekhar (violin), TAS Mani (mridanga) & Ranganatha Chakravarthy (ghata).

### **Festive time for young artistes at Ananya**

For Ananya, the year 2004 that witnessed many memorable music performances, ended with the weeklong Hanuma jayanthi Young Artistes' Music Festival arranged by Malleshwaram Sangeetha Sabha. This was preceded by the Yuvotsava, organised by Nadajyothi Sri Thyagarajaswamy Bhajana Sabha. It was indeed festive time for young artistes. In all, eleven artistes participated in both festivals.

All four artistes participating in the Yuvotsava gave their best effort. Though I am only a rasika with no formal music training, I felt that the quality of the performances had improved substantially compared to last year's competitions. The brief commentary on the salient features of ragas and compositions by the artistes during the Yuvotsava was a welcome addition. For ignoramus like me, this was indeed a good opportunity to learn something new.

The Hanuma Jayanthi programme was a mixture of both vocal and instrumental performances. The weeklong programme started with a scintillating flute recital by Chandankumar accompanied by Raghu on the violin and Renukaprasad on the mridanga. The trio could lift the spirit of the listeners with the choice of melodious ragas like Mohana and Kapi.

The Mysore Sisters, Sindhu and Smitha, who presented a violin duet, showed a lot of promise. The only Hindusthani recital in the programme by Ritisha, probably the youngest artiste in the group, was enjoyable. The festival concluded with a pleasing vocal recital by Vinay Sharma

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**Editor General**

**Karnataka Kala Sri**

**Dr. M. Surya Prasad**

**Phone : 22253975**

**Associate Editors :** Usha Kamath Ph : 25598886  
K. Ramamurthy Rao, Mysore  
Ph : 0821-2371899  
B.L. Manjula, Ph : 25519227

**Chief Patrons :** S.K. Lakshminarayana (Babu)  
Mysore, Ph : 0821-2513414.  
V. Krishnan, Ph : 23345665  
Dr. A.H. Ramarao, Ph : 26691175  
M. Bharadwaj, Ph:08182-222051  
H.K. Ganesh, Ph : 56702/63  
H. Kamalanath, Ph : 26612244

**Principal Advisers :** Dr. R. Sathyanarayana, Mysore  
0821-2567891  
T.S. Parthasarathy, Chennai,  
044-2459005  
Guru Maya Rao, Ph : 22261816  
Mattur Krishnamurthy Ph:23346404  
Shyamala G. Bhavé, Ph : 23443900

**Admn.Executive :** Dr. H.N. Shivaprakash,  
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H.N. Suresh, Ph : 23347918  
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Ph: 23320903  
Pt. Parameshwar Hegde,  
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Dr. Vasundara Doreswamy,  
Mysore,  
Ph : 0821-2542814,  
Ranjani Ganeshan, Ph :26615127

**Legal Adviser :** C.N.Satyanarayana Shastri,  
Ph. 26620138

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**Correspondents: INLAND : Bangalore -**

N. Ananthapadmanabharao, Ph : 25532658.

Kusuma Rao, Ph : 23222593

Katte Sathyanarayana Rao, Ph : 23604663

**Mysore -** Dr. V. Nagaraj, Ph : 0821-511133

**Mumbai-B.** Nagabhushan, Ph: 0251-2472475

**FOREIGN : California :** Malathi Iyengar Ph:

818 788 6860.Nacheketa Sharma - Ph : 001-

650-960-6906 Lavanya Dinesh Ph : 717-576-8295

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**EDITORIAL OFFICE :**

**"MUNIKOTI", NO. 8, SECOND CROSS  
OPP. SRINIVASA MANDIRAM, BALEPET  
BANGALORE - 560 053.**

**PH : 080- 222 53975**

**e-mail : gunagrahi@yahoo.com, drmsuryaprasad@yahoo.com**

Articles, Photos, Write-ups, reports may also be sent to the following address :

**Editor General, 446, Jaraganahalli P.O.**

**J.P. Nagar, Kanakapura Main Road,**

**BANGALORE - 560 078.**

## Bangalore Branch of "Sangeet Sankalpa" Launched

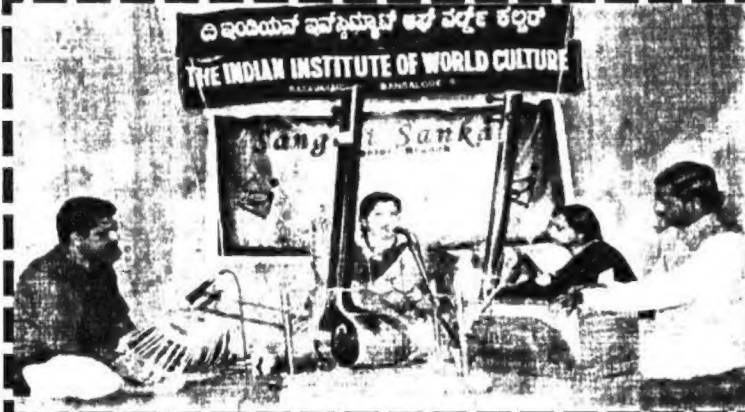


### At the Launching Ceremony:

1. Karnatak flautist Rajnarayan, Sangeet Sankalpa, Delhi's Bhattacharya, Director of DK&C Muddumohan, Ananya Dr. R.V. Raghavendra, Sangeet Sankalpa, Bangalore's President Dr.M.Surya Prasad and Secretary, Smitha Bellur.

2. Young vocalist Joita Mandal's soft and melodious recital.

3. Striking the right chords.....Prakash Sontakke on his Hawaiiin Guitar.



"ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತ ಕ್ಷೇತ್ರದಲ್ಲಿ ಇತ್ತೀಚೆಗೆ ರಾರಾಜಿಸುತ್ತಿರುವ ವ್ಯಾಪಾರೀ ಮನೋಭಾವ ಹಾಗೂ ಯುವ ಮತ್ತು ಪ್ರವರ್ಧಮಾನಕ್ಕೆ ಬರುತ್ತಿರುವ ಕಲಾವಿದರಿಗೆ ಸೂಕ್ತ ವೇದಿಕೆಯನ್ನು ಒದಗಿಸಿ ನಮ್ಮ ಸಂಗೀತ ಪರಂಪರೆಯನ್ನು ಒಳಿಸಿ ಬೆಳೆಸಿಕೊಂಡು ಹೋಗುವಂತಹ ಅತಿ ಅವಶ್ಯಕ ಬೇಡಿಕೆಯ ಪೂರೈಕೆಗಾಗಿ ನಾವು ಅಗತ್ಯವಾದ ಎಲ್ಲಾ ಕಾರ್ಯಗಳನ್ನೂ ಮಾಡಬೇಕಾಗಿದೆ. ಕಲಾವಿದರನ್ನು ಪ್ರೋತ್ಸಾಹಿಸುವಂತಹ ರಸಿಕರನ್ನೂ ಕಲಾಪೋಷಕರನ್ನೂ ಒಗ್ಗೂಡಿಸುವ ಪ್ರಯತ್ನ ಇದೀಗ ನಡೆದಿದೆ" ಎಂದು ಪ್ರಖ್ಯಾತ ಕಲಾ ವಿಮರ್ಶಕರೂ, ಅಂಕಣಕಾರರೂ ಆದ ಡಾ. ಎಂ. ಸೂರ್ಯಪ್ರಸಾದ್ ಅವರು ಇಂದು ದೆಹಲಿಯ ಖ್ಯಾತ ಸಂಗೀತಜ್ಞ ಡಾ.ಮುಖೇಶ್ ಗರ್ಗ್ ಅವರು ಹುಟ್ಟು ಹಾಕಿರುವ ಸಂಗೀತಗಾರರಿಗಾಗಿ, ಸಂಗೀತಗಾರರ ಮತ್ತು ಸಂಗೀತಗಾರರಿಂದಲೇ ನಿರ್ವಹಿಸಲ್ಪಡುತ್ತಿರುವ ಸಂಗೀತ "ಸಂಕಲ್ಪ ಸಂಸ್ಥೆ" ಯ ಬೆಂಗಳೂರು ಶಾಖೆಯ ಉದ್ಘಾಟನೆಯ ಸಂದರ್ಭದಲ್ಲಿ ಘೋಷಿಸಿದರು.

ದೀಪ ಬೆಳಗುವುದರ ಮೂಲಕ ಕನ್ನಡ ಮತ್ತು ಸಂಸ್ಕೃತಿ ಇಲಾಖೆಯ ನಿರ್ದೇಶಕರೂ, ಪ್ರಸಿದ್ಧ ಹಿಂದೂಸ್ಥಾನಿ ಗಾಯಕರೂ ಆಗಿರುವ ಮುದ್ದುಮೋಹನ್ ಮತ್ತು ಅನನ್ಯ ಸಂಸ್ಥೆಯ ರೂವಾರಿ ಡಾ.ಆರ್.ವಿ.ರಾಘವೇಂದ್ರ ಅವರು ದೆಹಲಿಯ ದೀಪಾಂಕರ್ ಭಟ್ಟಾಚಾರ್ಯ ಮತ್ತು ಪ್ರಸಿದ್ಧ ಕೊಳಲು ವಾದಕ, ಎಲೆಕ್ಟ್ರಾನಿಕ್ ಸಂಗೀತ ವಾದ್ಯ ತಯಾರಕ ಜಿ. ರಾಜನಾರಾಯಣ್ ಅವರ ಉಪಸ್ಥಿತಿಯಲ್ಲಿ ಸಂಗೀತ ಪ್ರೇಮಿಗಳಿಂದ ತುಂಬಿದ್ದ ಇಂಡಿಯನ್ ಇನ್ಸ್ಟಿಟ್ಯೂಟ್ ಆಫ್ ವರ್ಲ್ಡ್ ಕಲ್ಚರ್ ಸಭಾಂಗಣದಲ್ಲಿ ಉದ್ಘಾಟನೆಯನ್ನು ನೆರವೇರಿಸಿದರು.

ದೇಶದಾದ್ಯಂತ ಪ್ರಮುಖ ಶಾಖೆಗಳನ್ನು ಹೊಂದಿರುವ "ಸಂಗೀತ ಸಂಕಲ್ಪ" ದ ಬೆಂಗಳೂರು ಶಾಖೆಯು ಎಂಭತ್ತೊಂದನೆಯ ಶಾಖೆಯಾಗಿದ್ದು ದಕ್ಷಿಣ ಭಾರತದ ಪ್ರಪ್ರಥಮ ಶಾಖೆ ಎಂಬ ಹೆಗ್ಗಳಿಕೆಗೆ ಪಾತ್ರವಾಗಿದೆ. ಇದರ ಅಧ್ಯಕ್ಷರಾದ ಸಂಗೀತ ಶಾಸ್ತ್ರಜ್ಞ ಡಾ. ಎಂ. ಸೂರ್ಯಪ್ರಸಾದ್ ಅವರು ಸಂಸ್ಥೆಯ ಧೈಯೋದ್ದೇಶಗಳನ್ನು ವಿವರಿಸುತ್ತಾ ಕಲಾವಿದರ ವಿನಿಮಯ ಕಾರ್ಯಕ್ರಮಗಳು ಮತ್ತು ಕರ್ನಾಟಕದ ಕಲಾವಿದರಿಗೆ ಸಲ್ಲ ಬೇಕಾದ ಗೌರವಗಳ ಬಗೆಗೆ ತಮ್ಮ "ಸಂಗೀತ

...ಪುಟ 14 ನ್ನು ನೋಡಿ





## In search of the soul of music

In the case of the classical music and the similar intangible objects, the intrinsic worth takes the shape of the impact. The displacement in the mind it makes and the rumination and memories it excites after is of great importance. The longevity of its effect on the mind weighs heavily in assessing its worth. The durability of today's classical music is like the fabric which scarcely stands a single wash and is soon in tatters. As for the performer, the pleasure of the self is of so little consequence to him. How unselfish of him to live for and mind only the humour and happiness of his listeners! You may often hear the description of a 'great' recital in words such as "Now Mr.X took the stage and started by hurling down a lightning phrase from the taara sthayi". Such has become the measure of a musician's eminence. The audiences have been conditioned to that kind of music. Any other kind is termed as spineless, spiceless music.

Never did a musician need an audience's favour so badly as now. He will do anything to buy it. In the short, run, it may be a good policy to heed the receiving level of your audience, to cut your coat according to the cloth. But a time has to come when the latter has to conform to the former. The ground needs to be prepared for it here and now. And each little act or grimace of a musician may bring the goal a little nearer or cast it farther. For instance, why need rhythm be so boosted and high-flown or the overall volume of music accentuated to an ear-splitting level. Why have a spate of teermanas become the order of the day. Why need all the attention be diverted to the dress and so little to the soul of music?

-----Karnataka Kala Sri Dr. M. Surya Prasad.

## ಸಾಗರದಲ್ಲಿ ಅನನ್ಯ ಕ್ಯಾಲೆಂಡರ್ ಬಿಡುಗಡೆ

“ಅನನ್ಯ ಕ್ಯಾಲೆಂಡರ್-2005” ರ ಲೋಕಾರ್ಪಣ ಕಾರ್ಯಕ್ರಮವು ಸಾಗರದಲ್ಲಿ ದಿ.16.1.2005 ರ ಭಾನುವಾರ ಬೆಳಿಗ್ಗೆ 10.30ಕ್ಕೆ ಶ್ರೀ ಶಾರದಾಂಬಾ ಸಭಾಂಗಣದಲ್ಲಿ ನಡೆಯಿತು. ಈ ಕಾರ್ಯಕ್ರಮವು ಸಾಗರದ “ರಾಗ ಸುಧಾ” ಹಾಗೂ “ಅನನ್ಯ” ಸಂಸ್ಥೆಯ ಸಂಯುಕ್ತ ಆಶ್ರಯದಲ್ಲಿ ಏರ್ಪಡಿಸಲಾಗಿತ್ತು. ಕಾರ್ಯಕ್ರಮದ ಆರಂಭಕ್ಕೆ ಮುನ್ನ ಸ್ವರ ಸಾಮ್ರಾಜ್ಞ ಡಾ. ಎಂ.ಎಸ್.ಸುಬ್ಬುಲಕ್ಷ್ಮಿ ಅವರ ಆತ್ಮಕ್ಕೆ ಶಾಂತಿಯನ್ನು ಕೋರಿ ಒಂದು ನಿಮಿಷ ಮೌನವನ್ನು ಆಚರಿಸಲಾಯಿತು.

ಕ್ಯಾಲೆಂಡರ್‌ಅನ್ನು ಲೋಕಾರ್ಪಣ ಮಾಡಿದ ಖ್ಯಾತ ರಂಗಕರ್ಮಿ ಶ್ರೀ ಪ್ರಸನ್ನ ಅವರು ಲಲಿತ ಕಲೆಗಳ ವಿವಿಧ ಪ್ರಕಾರಗಳಲ್ಲಿ ಪರಿಶ್ರಮ ಪಡುತ್ತಿರುವವರ ನಡುವೆ ಮೂಡ ಬೇಕಾದ ಸಂವಹನದ ಅಗತ್ಯವನ್ನು ಪ್ರತಿಪಾದಿಸಿದರು. ಕಲಾವಿದರು ತಮ್ಮ ದೃಷ್ಟಿಕೋನವನ್ನು ವಿಶಾಲಗೊಳಿಸಿಕೊಳ್ಳಬೇಕಾಗಿದೆಯೆಂದು ಅವರು ನುಡಿದರು.

ನಾಟ್ಯ ಮಾಧ್ಯಮ ಮಾತಿನ ಮಾಧ್ಯಮವಾಗಿ ಪರಿವರ್ತನೆಯಾಗುತ್ತಿದೆ. ನಟನೆ ನೃತ್ಯ ಗಾಯನಕ್ಕಿಂತ ಮಾತಿಗೆ ಹೆಚ್ಚು ಪ್ರಾಮುಖ್ಯತೆ ನೀಡುತ್ತಿರುವುದು ಸರಿಯಲ್ಲ. ಹಾವ ಭಾವಗಳಿಂದ ಕೂಡಿದ ಉತ್ತಮ ನಟನೆಯ ನೃತ್ಯದ ಅಭಿರುಚಿಯ ಕಡೆಗೆ ಪ್ರಧಾನ್ಯತೆ ನೀಡಬೇಕಿದೆ ಎಂದು ರಂಗಕರ್ಮಿ ಪ್ರಸನ್ನ ಹೇಳಿದರು. ಸಾಮಾಜಿಕ, ಜಾನಪದ ಸಂಗೀತ ನಾಟಕಗಳೆಂದು ವಿಂಗಡಿಸುವ ಪ್ರವೃತ್ತಿ ಇರಕೂಡದು. ಒಂದು ಪ್ರದೇಶವು ಸಾಂಸ್ಕೃತಿಕವಾಗಿ ಶ್ರೀಮಂತವಾಗಿದ್ದರೆ ಆ ಊರಿನ ಸಾಮಾಜಿಕ ಸ್ವಾಸ್ಥ್ಯ ಸುಸ್ಥಿತಿಯಲ್ಲಿರುತ್ತದೆ ಎಂದೂ ಅವರು ಹೇಳಿದರು.

ಅನನ್ಯದ ವ್ಯವಸ್ಥಾಪಕ ಟ್ರಸ್ಟೀ ಡಾ|| ಆರ್.ವಿ.ರಾಘವೇಂದ್ರ, ಖ್ಯಾತ ವಿದುಷಿ ಎಂ.ಎಸ್.ಶೀಲಾ ಮತ್ತು “ರಾಗ ಸುಧಾ” ಸಂಸ್ಥೆಯ ಗೌರವಾನ್ವಿತ ಶ್ರೀ ಬಿ.ಆರ್.ಭೀಮಾಚಾರ್ ವೇದಿಕೆಯಲ್ಲಿ ಉಪಸ್ಥಿತರಿದ್ದರು.

ನಂತರ ನಡೆದ ಸಂಗೀತ ಕಾರ್ಯಕ್ರಮದಲ್ಲಿ ಖ್ಯಾತ ಗಾಯಕಿ ಎಂ.ಎಸ್.ಶೀಲಾ ಅವರು ತಮ್ಮ ಪ್ರೌಢ ಶೈಲಿಯ ನಿರೂಪಣೆಗಳಿಂದ ಶ್ರೋತೃಗಳ ಮನ ತಣಿಸಿದರು. ಕಲ್ಯಾಣಿ ರಾಗದ ವರ್ಣದಿಂದ ಕಛೇರಿಯನ್ನಾರಂಭಿಸಿ ತೋಡಿ, ದರ್ಬಾರ್ ಮತ್ತು ಸಿಂಹವಾಹಿನಿ ರಾಗಗಳಲ್ಲಿ ಕೃತಿಗಳನ್ನು ಹಾಡಿ, ಖರಹರಪ್ರಿಯ ರಾಗವನ್ನು ವಿಸ್ತಾರವಾಗಿ ಆಲಾಪಿಸಿ, “ರಾಮ ನೀ ಸಮಾನಮೆವರು” ಕೃತಿಯನ್ನು ನೆರವಲ್, ಸ್ವರಪ್ರಸ್ತಾರ ಸಹಿತ ಮನೋಜ್ಞವಾಗಿ ನಿರೂಪಿಸಿದರು. ಅನಂತರ ಹಾಡಿದ ಮೋಹನ ರಾಗಾಲಾಪನೆ ಮತ್ತು ಮಿಶ್ರ ಛಾಪು ತಾಳದ “ಎವರುರಾ” ಕೃತಿಯು ವಿದುಷಿಯ ಪ್ರೌಢಮೆಯನ್ನು ಶ್ರುತಪಡಿಸಿತು. ವಯೋಲಿನಲ್ಲಿ ಮೈಸೂರು ದಯಾಕರ್ ಸಮರ್ಥವಾಗಿ ಸಹಕರಿಸಿದರು. ಅನೂರು ಅನಂತಕೃಷ್ಣಶರ್ಮ ಅವರ ಮೃದಂಗ ವಾದನ ಮತ್ತು ಗಿರಿಧರ ಉಡುಪರ ಘಟ ಪಕ್ಕ ವಾದ್ಯಗಳು ಕಛೇರಿಯ ಕಳೆಗಟ್ಟಲು ವಿಶೇಷವಾಗಿ ಕಾರಣವಾದವು. (ಎಸ್.ಬಿ).

## Congratulations to

\*\*\* veteran vocalist Dr.R.K.Srikanthan and the renowned Saxophone player Dr.Kadri Gopalnath for being conferred upon with the honorary Doctorate Degrees by the Bangalore University.

\*\*\* Kalajyothi Awardees: G.Hanumanth Bhat (vocal), A.V. Prakash (flute) & M.A. Krishnamurthy (ghata).

\*\*\* “Nadajyothi Puraskara” winner: Anuradha Madhusudan (veena).

\*\*\* “Ananya Prathibhe” Awardees-2005 (Malleshwaram Sangeetha Sabha): Vinay Sharma (vocal), V. Gopal (veena), K.T. Uday Kiran (violin), Harsha Samaga (mridanga) & R. Ramesh (khanjari).

\*\*\* “Ananya Prathibhe” Awardees-2005 (Nadajyothi Sri Thyagarajaswamy Bhajana Sabha): Chaitra (vocal), R.Achutha (violin), Dr. N.S. Mahesh (mridanga) & Somasekhara Jois (konnokkol).



**Dr.A.H.Ramarao & Sudha Rao**

### 21st Kinkini Nrithyothsava

The twenty first Kinkini Nrithyothsava hosted by Yamuna Gopinath and Gopinath at Dr.H N Kalakshetra gave opportunity for art lovers to watch a variety of classical dances by acclaimed dancers from India and abroad. The well-known Kathak exponent Maya Rao formally inaugurated this. Padmini Ramachandran, veteran exponent of Bharatanatya was felicitated on her receiving this year's Karnataka Rajyothsava Award.

The opening dance recital was by a pretty young dancer Krupa, a third year medical student who had earlier training from Rangasri of Kinkini and presently under Guru Narmada. Her traditional purity in nritha and expressive abhinaya and lucid movements were the hallmark of her performance. She began with traditional Pushpanjali in raga Gowla. In the verna 'Devadi Deva' in raga Shanmukhapriya she executed the complex jathis with

competence and precision. She extolled the greatness of Lord Shiva and brought out the devotional aspect in the composition with fine abhinaya. She brought out all Navarasas attributed to Shiva in effectively. Krupa rendered the Javali Revathi,

( ' M a t h a d a baradenu' )

with mature understanding. She concluded the recital with a sparkling tillana (Desh) with agile and elegant movements. She was ably supported by Guru Narmada (natutvanga), Srivatsa (vocal), Srihari (mridanga) and Venugopal (flute).

### Little stars enthral:

The young dancers of Chithkala School of Dance brought laurels to their Guru Praveen Kumar by their outstanding Bharatanatya performance at ADA Ranga mandira. A popular Guru and dancer Praveen Kumar proved his mastery in group-choreography too. The stage decor, excellent lighting, music and matching costumes, all went well to make presentation a grand show. Twenty nine well trained children in the age-group 5 to 14

years participated in the programme bubbling with joy and enthusiasm and exhibited remarkable stage presence, excellence in nritha and abhinaya. It was pleasing to note the total involvement of each dancer, gracefully moving with perfect synchronization executing each adavu with precision, following the beat of cymbal by the Guru. It was very satisfying to note their 'anga shudha' throughout the dance. The recital began with Guru Vandana with the slokha 'Guru Brahma' followed by a traditional Todai mangalam in raga Gowla, misra chapu tala dancing with fervor. This was followed by "Vara Vallabha ramana" in raga Hamsa dwani. The depiction of the story Lord Ganesha's birth and his greatness and the dramatisation of the events were very impressive. Next was a lively jathi swara in Abhogi, adi tala. The dancers moved with agility executing the complex jathis and swaras nritha. This was followed by 'Jagan mohana Nataraja Sabhapathi' in ragamalika. In this, the dancers extolled the greatness of Lord Shiva as the embodiment of navarasas by depicting the vari-



ous episodes like wedding of Madurai Meenakshi (Sringara), vanquishing Gajasura –(veera) and saving Markandeya (karuna). The dramatisation of samudra manthana and Bhasmasura episodes with interlacing jathis were enjoyable. Very imposing scene was when all the nine dancers stuck sculpturesque poses for nine rasas. The little dancers of 5 to 6 years age rendered a melodious Dikshi tar composition (Sri Venugopala in Nattakuranji). They showed beautifully Krishna's Bala Leelas with exquisite abhinaya. The recital concluded with a sparkling tillana in Kuntala varali. The dancers danced with gay abandon to the lively music. Praveen Kumar deserves all praise for bringing the hidden talents of young artistes. The music support was well rendered by Praveen Kumar (nattuvanga), vocal support by Srivatsa and Srihari on mridanga.

#### **Delightful performance**

Shivani Srivatsava (from USA), a student of Guru Sridevi Ajai Thirumalai(USA), gave a delightful Bharatanatya performance during XXI Kinkini Nrithyotsava. The dancers had an amazing confidence, angashudha and grip over nritta and nrithya and involved abhinaya. The Pushpanjali in

Malayamarutha was impressive. Shivani proved her prowess in the varna 'Samiye varasholadi' in Poorvikalyani, a master composition by Dandayudha pani Pillai, portraying the virahotkanditha nayika, who is unable to bear the pangs of separation and asks her sakhi to fetch her Lord Subramanya. With her graceful movements and expressive abhinaya she rendered nritta and nrithya. Her stamina was amazing while she rendered the speedy yethugade swara/sahitya with ease. In rendering a Purandara dasa's pada 'Maneyolagado Govinda' in Brindavana saranga, Shivani came out in flying colours. She was ably supported by Guru Sridevi Ajai Thirumalai (natvanga), Srihari (mridanga), Chitra Lingam (veena).

A superb performance of 'Purandara Vittala' - "Vittala" as seen through the eyes of Purandaradasa, the Karnataka Sangeetha Pithamaha, was conceptualised and choreographed by Guru Padmini Ramachandran and presented by the students of her Natya Priya. Some of the most endearing songs composed by Purandaradasa were selected and presented in the dance form as "Vanamala" to the Divine. The music was by late Jahnvi

Jaiprakash. The story was presented in three stages: Balavittala, Mitra Vittala and Priya Vittala. The recital began with a neat Pushpanjali by the dancers with the chanting of "Om Namo Narayana" wherein all the dashaavataras of Krishna were shown in an effective manner. They paid rich tribute to the saint-poet with the song "Dasa rendare Purandara Dasaraiya". After this, the dancers rendered the celebration of the birth of Vittala at Gokula with a laalee "Jo Jo Krishna Paramananda". The dancers unfolded the various Bala leelas and love of mother Yashoda through "Pillangoviya Cheluva Krishnana Yelli nodidire". In Mitra Vittala, the friendship between Krishna and Kuchela. In Priya Vittala, Krishna as the beloved of Gopis was depicted through a beautiful rasakrida dance. The recital concluded with a brilliant tillana where all the dancers danced with great enthusiasm. The whole performance was of very high order and the credit should go to Guru Padmini Ramachandran for her excellent chorography. The dancers moved with fervour, perfect synchronisation. A very high order of music ensemble consisting of Guru Padmini Ramachandran (nattuvanga),



P.Rama (vocal), Janardhana Rao (mridanga).--**Saraswathi Rau.**

### **Admirable 500th show**

Guru B.Bhanumathi is one of the leading and highly brilliant dancer, teacher and choreographer. Being trained by the great Gurus like K.Dandayu dhapani Pillai, Dr.K.Venkatala kshamma, Kalanidhi Narayanan, Bhanumathi could master the nuances of the most interesting and all-comprehensive dance form Bharatanatya. She does not believe in diluting the classical form of the dance nor sacrifices the tradition to placate the audience. Besides innumerable varied performances, Bhanumathi has proved her excellence in group choreography. She has a broad framework set within which she is inspired to create. The whole colorful imagery that she creates is just marvelous that contains each and every essential feature of Bharatanatya. Abhinaya is set as a harbinger of choreography. Choreography has to be thought of as a whole. It's the artistic direction of music, composition, sets, props, lights and color, not just depicting a composition word to word; it's the wholesome approach. Equal importance to be given for bhava of the entire body, angika abhinaya. The

emotion that's felt in the mind is not just expressed in the eyes or face but in every part of the body. Certain pieces of dance are expressed using less of the rest of the body and more of eye and facial expression. Certain pieces involve using lot of angika, of course the eyes and facial expressions are never excluded. As a culmination poses are struck. In Bhanumathi's works all these aspects are aplenty. The ek-aharya she adopts does not hamper the overall impact of the performance. One was one much impressed with the 500<sup>th</sup> show of her Bharatanjali's "Krishna Darshanam" at the Indian Institute of World Culture under the aegis of Nrithyakala mandiram. It was a landmark event indeed. A classical show coming up for the 500<sup>th</sup> presentation is no mean accomplishment. Once again, the quality and merit of the rendition held the attention of the rasikas.

Bhanumathi's trusted group of students comprising Sheela Chandrasekhar, Mamatha Karanth, Snehasri Srinivas, Josephine Savitha, Nagabrinda Sriram and Anupama Srikanth was in its finest form in delivering the excellent conception and choreography. Episodes from the tale of Sri Krishna—His birth, annihi-

lation of demons, various leelaas, Geethopadesha, etc., were portrayed with no mannerisms or gimmicks to embroider movements which should essentially 'live' on their own strength. A thorough rehearsal seemed to have ensured perfect synchronisation of music and dance. Complicating, yet attractive and varied rhythmic cycles were knit into the refrain. The overwhelming success of the evening was, as usual with the above troupe, a measure of the total 'togetherness' the dancers share. Krishna Darshanam was followed by 'Shantham' based on a composition of Mayuram Vishwanatha Sastry.

### **Sanjay Shines**

Though the lyricism was conspicuous here and there by its absence from both his voice and temperament, Sanjay Subramanyam's vocal recital during the Sankranthi festival under the aegis of Sri Rama Lalitha Kala Mandira, at Sri Devagiri Sabhangana was splendid and brilliant. His gestures too on stage could have been minimal. However, I was convinced and contended with his artistry and its presentation. His motive, it seemed, was to unbare the fact and wisdom of his great style unblemished by the medium of his own wishes

and idiosyncrasies. In this he was eminently successful. The sequences in the medium tempo, as shapely and symmetrical as one can ever hope for, go twining and twirling round the units of accompanying rhythm which was marked with commendable weight and steadiness. I think the triumph of Sanjay consists in the faithful laying out of his alluring technique and not in bringing to bear on it any stirring sensibility or imagination or even self-creation. He seemed to reproduce the great training he had and the talent he has.

The concert ably and aptly backed up by Varadarajan (violin) and Arun Prakash (mridanga) began with a varna. A demanding Manirangu raga, with swaras) glowed forth in his singing of "Jaya Jaya Padmanabha". The Shankarabharana suite (Eduta nilachithe, neraval at "tarana dorakani" and swaras) had the most eloquent aspects of the exposition. It led us, rather invisibly into the natural swaying lap of punctuated vistas, whose real craft and sequence were endearing. Brindavana Saranga (Soundararajan) was it another enjoyable treat. The integrated, imperceptibly fused character of combining melodies and the charming, most natural use of the key phrases enhanced the beauty of

the above ragas. It was befitting that he focussed the raga, tana and pallavi in Hemavathi as the major exercise of the concert. The tanamalika in different ragas (like Begada, Shahana, Suruti) was spicy. Each note appeared to be born out of the womb of the previous and lead on to the next through ensnaringly elliptical tonal movements. The Pallavi ("Rama biranna nannu brovavu ramaniya nama") in sankeerna chapu testified to Sanjay's rhythmic elegance. A Kannada composition (Matadabara deno, khamas, 'mishra chapu), followed by shloka (Behag) and "Oruthi maganai" were attractive.

#### **Sangeetha Nrithya Navaneetha**

In celebration of 40 years of its useful service to Karnatak music, Sri Nadajyothi Thyagarajaswamy Bhajana Sabha held a 40-day music and dance festival in the premises of Sri Kannika Parameshwari Temple, Malleshwaram 8<sup>th</sup> cross. Veteran mridangist A.V. Anand inaugurated the festival by lighting the lamp. K.V.R. Tagore, a senior police officer, Muddumohan, director of dept. of Kannada and Culture and K.N. Srinivas, Managing Director, Vinivinc Foundation, R.P. Ravi Shankar, Secretary, Malleshwaram Arya Vyshya Sangha

and Sootram Nagaraja Sastry, director, Nadajyothi Sri Thyagarajaswamy bhajana Sabha were present. A beautiful souvenir "Nava neetha Nadajyothi", produced by an editorial committee led by vocalist C.Ramesh was also released.

Veteran vocalist R.K. Padmanabha accompanied by J.K. Sridhar (violin), H.S. Sudhindra (mridanga) and Dayananda Mohite (ghata), gave the first concert of the series. He was his usual self with those attractive nasal twangs. Opening with a Poorvikalyani varna in praise of Vadiraja, he presented an enjoyable agenda. Shuddha Dhanyasi, Deva manohari (Evarikai avatara mettitivo), "Narayana enniro" among others drew the attention of rasikas for their resonant renditions. In a detailed and nuanced treatment of Todi, the vocalist provided the comprehensive picture of the raga. The majestic krithi by Dikshitar "Sri Krishnam bhaja manasa" was ornamented by neraval and swaras which bore the imprint of Padmanabha. H.S. Sudhindra's mridanga play needs a special mention here for his dexterous and unobtrusive laya paddings.

#### **Admirable Archana**

Archana Sastry, a proud disciple of Guru Radha Sridhar was at the helm of af

(Continued on Page 13)



## Guardian Deities of Song and Dance posted in the Flag Staff

By 'Garland' N.Rajagopalan, IAS (Retd.)

'With the heralding of the Treta Yoga under the reign of Vaivasvata Manu, people took to idleness, ease and pleasure and became victims of desire, greed, jealousy and anger. Their happiness was marred by infatuation and sorrow. Led by Indra, the gods approached Brahma with the request, 'We want an object of diversion which must be audible as well as visible. As Vedas are beyond the grasp of the lay, please create another Veda which would be within the reach of all sections of people'.

The Lord meditated on the four Vedas. Taking pathya [wholesome welfare- from Rjg Veda, sangeetha from Saama, abhinaya from Yajur and rasa [emotions] from Atharva Veda. He created the Natya Veda to entertain and enlighten humanity. Feeling unequal to the task, Indra passed on the command to sages. Bharata Muni, the doyen of sages, got the requisite men and equipment ready. The arangetram was at the Banner Festival of Indra. The theme was the celebration of the victory of gods over daityas and asuras. As the performance progressed, resorting to maya, the vanquished sabotaged the play. An indignant Indra took up the banner staff and destroyed them. Thus Natya Veda came to be protected for ever. [The account continues in this vein. ] -Source: Shanmukha Silver Jubilee Issue, 2000

Music generally, and dance on particular occasions, have been the favourite resort and popular menu for auspicious occasions and festivities - political, social, economic, personal or domestic. It was the wisdom of our ancients in harnessing the full potentialities of music and

dance that is responsible for the massive, enduring and successive devotional, musical output legated to posterity. Unlike prose, music once learnt or imbibed becomes part and parcel of memory ever ready to be invoked and drawn out. It is also the best-perfected instrument of art and science to be passed on from generation to generation orally -karna parampara.

Religion has provided a conducive, congenial, fertile, inspiring and perennial field, plank and occasion for the twin arts [principally for music and secondarily for dance and other arts] to sustain, develop and blossom. Just an ordinary Indian, in his uncorrupted innate status, knows not to forsake religion, equally he enjoys not, normally, the capability to ignore the lure of music. Music has been the most effective, efficient and enabling aid to propagate religious and spiritual messages through song, bhajan, kalakshepa, nataka, natya etc. In decades past, actors mostly conversed in music alone on the stage in drama and later in film; and wall posters announced with pride the hefty musical menu provided. Of course, the quantum of music in dramas and films progressively declined and is next to nothing now: and what little comes up does not commend acceptance. Religion provides, as it were, the flesh and bone, the soul and inspiration while the twin arts provide the 'communication media' for religion to reach the masses in the corners of the country. To invoke the familiar comparison religion is the nayaka [Purush], music and dance are the spouses—nayakis. Just as religious concepts

in India hover around the integrated form of God, Siva-Sakti swarupa, the marriage of arts with Go too is so complete and total [Nada is God], that few could extricate and isolate the one from the other. It has been an interminable saga of melodious harmony between religion and arts all through! This enduring and happy wedding of the twin arts with religion in India has been one of the most eternal, effulgent, glorious and grandiloquent phenomenon of far-reaching, inspiring and beneficial development in the annals of the world.

It was perhaps a startling but singularly unIndian legend that when a corpse was being carried and questioned whose body it was, the pathetic reply was, 'Music!'. The good old emperor is said to have thoughtfully directed in his profound wisdom, 'Bury it true and deep, lest it should emerge out again!'. It could never be buried as fondly wished for by him as it is embedded in the safe vibrating bosoms of Indians and is the eternal all-pervasive Nada! And Nada is God! Music may sometime lack the sthoola [corporeal] frame, viz., sahitya. Even as one cannot destroy space, he cannot do it with music too! Quite strangely Dara Shikoh of cultured views and brother of that emperor, got all the Upanishads translated into Persian in 1656! It was that persian version that inspired Arthur Schopenhaur, the famous German philosopher, on Upanishads. 'This collection of the Upanishads remained his life-long companion!' Goethe was fond of telling stories from the Ramayana and many other world leaders of thought and philosophy were convincingly inspired by Indian works.

Religion provides the inspiration and opportunity, idea and ideal and the theme and

plot. The arts, in their turn, give rejuvenated life, active audio-visual demonstration and lend flesh and bone, strength and vision, beauty and message, allure and attraction to religion to educate, enlighten and elevate far-flung masses. Thus it has been a case akin to an enduring, inviolable Hindu marriage [prior to the enactment of the Divorce Act!], in which the bridal couple take the unbreakable Saptapadi vows. Each helps the other and both draw strength and succour out of the association. It is a case of perfect and most ideal quid pro quo conforming to all the canons of law. Dr. S. Radhakrishnan has beautifully observed: "We have had in our country from the time of the Rig Veda down to our own times a long line of torch-bearers, who stress the primacy of spiritual values, who point out that even as the human being is above the animal, the spiritual man is above the human. We are not yet; we hope to be. 'The exponents of pure abstract speculation find their way in the minds of men through song and poetry. The poets, singers and saints with their passionate devotion to the ideals of beauty, harmony, freedom and aspiration have had the strongest impact on society.' (Introduction to Heritage of Thygaraja).

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Divine Declarations in Bhagawad Gita substantiate in no uncertain manner the primacy accorded to music in religion, nay, that music is the very image of the Infinite. Lord Krishna declares: "Vedanam Saama Vedosmi" (Among the Vedas, I am the Saama- Veda) [Chap X-22].

'The bulk of the Saama Veda is nothing but musically chanted essence of Rig Veda, the latter being considered as the most impor-



tant and ancient of the four Vedas. In Chandogya Upanishad, Saama Veda has been beautifully glorified. In Saama Veda there is the added joy of music, in as much as the samans are sung in complicated tunes, the melody and rhythm of which are evidences revealing a mighty art that has been exquisitely developed by our ancients. Through the beauty of the comparison, we may read that Krishna is the Infinite Essence tuned to music', said revered Swami Chinmayananda.

Again, ..Devarsinam ca Naradah: Gandharvanam Chitrarathah" [Chap. X 26] ['Among Divine rishis, I am Narada; Among Gandharvas, I am Chitraratha.'].

Swami Chinmayananda meaningfully remarks, 'Perhaps Krishna, himself being a great missionary, entertains great respect for musical Narada because of his missionary zeal and enthusiasm. Many are the converts whom Narada has won for the Heaven as described in our puranas. A missionary cannot but feel a

comradeship with another working likewise.' And it is to be significantly noticed that the spiritually immortal Narada was a master vainika, gayaka and Sri Krishna the foremost, pioneering flautist! Chithraratha is the best in the celestial choir. The camaraderie openly proclaimed is thus musically ideal, professionally (if the word could be pardonably used) comprehensive and complementary and aesthetically perfect. The Lord stops not with these but proceeds to declare much more to indicate his musical image and divine passion for music and dance. This Bhagawad Githa of era of the Mahabharatha is far ancient than many of the civilisations of the world. The productive wedding of music and religion even then has been a wondrous phenomenon most brilliantly highlighted in the best appropriate and dynamic fashion. The camaraderie is absolute; the coparcenary is illumined; and the divine musical image and status are manifest. It is, indeed, the world's longest enduring partnership.

(Continued from Page 10)

fairs in her Bharatanatya recital held at the same venue. Tall, well-built and endowed with expressive eyes she communicated the import of various krithis addressed to the Devi. The premises of the temple reverberated with the glorious attributes of the Goddess. Though one wished she had bettered mukhijas and eye movements, Archana could highlight the beauty of satwikaabhinaya. The recorded music was used for good results. Pushpanjali, Ganapathi Kuvuvuvam were the traditional items which warmed up the dancer. "Parashakthi Janani" (Hamsadhwani), "Umamaheshwari Maathe" (Revathi) and "Sandhyavandana midi" (Valachi) were handy in sketching the varied traits of the Devi. In "Umamaheshwari", she depicted the

attributes of Madurai Meenakshi, Kanchi Kamakshi and Kashi Vishalakshi. Her deeds of destruction of the evil and protection of the virtuous devotees were depicted neatly in Archana's abhinaya.

In an attractive contrast, she portrayed the Leelas of Krishna on the basis of "Marakatha manimaya" (Arabhi). In the same manner, the enormity of Lord Rama were graphically presented through "Nannu paalimpa" (Mohana, Thyagaraja) and "Yamanelli kaananendu" (Purandaradasa, with an Ugabhoga prelude) krithis. It was good that there was some delightful interspersions of nritta at regular intervals adding variety to the dance recital. Thus she won the hearts of the lovers of dance.

#### 4 ನೇ ಪುಟದಿಂದ ಮುಂದುವರೆದಿದೆ.

ಸಂಕಲ್ಪ” ಸಂಸ್ಥೆಯು ಶ್ರಮಿಸಲಿದೆ ಎಂದೂ ಹೇಳಿದರು. ತಮ್ಮ ಭಾಷಣದಲ್ಲಿ ಮುದ್ದುಮೋಹನ್ ಅವರು ಸರಕಾರದ ವತಿಯಿಂದ ಆವಶ್ಯಕ ಎಲ್ಲಾ ಸಹಾಯ-ಸಹಕಾರಗಳನ್ನೂ ತಮ್ಮ ಇತಿ-ಮಿತಿಯಲ್ಲಿ ಒದಗಿಸುವುದಾಗಿ ಭರವಸೆ ನೀಡಿದರು. ಡಾ. ರಾಘವೇಂದ್ರ ಅವರು ತಮ್ಮ ಅನನ್ಯ ಸಂಸ್ಥೆಯ ಸಕ್ರಿಯ ಪಾತ್ರ ಮತ್ತು ಸಹಭಾಗಿತ್ವದ ಸಂಪೂರ್ಣ ಸಹಕಾರ ಮತ್ತು ಬೆಂಬಲಗಳನ್ನು ನೀಡುವುದಾಗಿ ಹೇಳಿದರು. ಬೆಂಗಳೂರು ಶಾಖೆಯ ಕಾರ್ಯದರ್ಶಿ ಯುವ ಗಾಯಕಿ ಸ್ಮಿತಾ ಬೆಳ್ಳೂರು ಅವರು ವಂದನಾರ್ಪಣೆಯನ್ನು ಮಾಡಿದರು. ಚೈತ್ರ ಅವರು ಕಾರ್ಯಕ್ರಮ ನಿರೂಪಣೆ ಮಾಡಿದರು. ಔಪಚಾರಿಕ ಸಮಾರಂಭದ ನಂತರ ಯುವ ಗಾಯಕಿ ಜೋಯಿತಾ ಮಂಡಲ್ ಅವರ ಸೊಗಸಾದ ಗಾಯನ ಮತ್ತು ಪ್ರಕಾಶ್ ಸೋಂಟಕ್ಕೆ ಅವರ ಹವಾಯಿಯನ್ ಗಿಟಾರ್ ವಾದನ ರಂಜಿಸಿತು. --- ಸ್ಮಿತಾ ಬೆಳ್ಳೂರು.

#### (Continued from Page 2)

accompanied by Udaykiran and Somasekhara Jois on the violin and mridanga respectively.

All the artistes showed good stage presence. There were a few minor hitches in some of the presentations. In spite of these, all of them have to be commended for their composure and the confidence that they demonstrated. What more can be done to improve these programmes? I felt that as upcoming artistes they do need meaningful feedback at the conclusion of their programme rather than routine praise. Though positive reinforcement is very essential, so is constructive criticism. For example, when your Bhairavi wanders repeatedly into Kharaharapriya or when your voice needs modulation to avoid occasional jarring notes. This applies to other programmes such as Niranthara also. The question is whether to have the feedback, then, from whom?----

----- S. Mahadevan.

**The Khajuraho Festival of Dances** draws the best classical dancers in the country who perform against the spectacular backdrop of the floodlit temples every year in February/March. The past and the present silhouetted against the glow of a setting sun becomes an exquisite backdrop for the performers. In a setting where the earthly and the divine create perfect harmony - an event that celebrates the pure magic of the rich classical dance traditions of India. As dusk falls, the temples are lit up in a soft, dream-like ethereal stage. The finest exponents of different classical Indian styles are represented - Kathak, Bharatnatya, Kuchipudi, Odissi, Manipuri and many more.

This year's schedule of Khajuraho Festival of Dances (25th February 2005 to 3rd March 2005) is as follows:

- 25th February: Nandita Puri (Kathak), The Nritya Kaustubha Cultural Society (Bharatanatya)
- 26th February: Joyti Shrivastava (Odissi), K. Umarama Rao (Kuchipudi)
- 27th February: Vijayni Satpathi / Swarupa Duet (Odissi), Madhu Nataraj Heri Group (Kathak)
- 28th February: G. Narendra (Bharatanatya), Kerala Kalamandalam State Academy of Art (Mohiniattam)
- 1st March: Anuradha Thakur (Kathak), Vedantam Venkatya Chalapathi (Kuchipudi)  
Mamta Shankar Ballet Troupe (Ballet)
- 2nd March: Malavika Sarukkai (Bharatanatya), Huyen Lallong Manipuri Thang-Ta Cultural Society (Manipuri)
- 3rd March: Uma Dogra (Kathak), Isha-Ayana Deol Duet (Odissi)





# .L.E.I.S.U.R.E.

## PHOTO QUIZ

What do you know about this musician?:-



## SOLUTION TO PHOTO QUIZ

G. Bhava. She is a great composer too.  
Ubhayagaana Vidushi Shyamala

S.K. Lakshminarayana (Babu) Page

## QUIZ OF FINE ARTS....29

1. Adbhuta is \_\_\_\_\_.
2. It is one of the \_\_\_\_\_.
3. Its sthayi bhaava is \_\_\_\_\_.
4. What is Aftab-E-Mausique?
5. Who conferred it to whom?
6. What is Acharya Mudra?
7. What is its feature?
8. Give an example for the above?
9. What do you know about "Abhinava Raga Manjari"?
10. Who wrote it?

## SOLUTION TO QUIZ OF FINE ARTS...29

1. The feeling of surprise or wonder.
2. Navarasas or nine emotions.
3. Vismaya.
4. It means 'the Sun in the Domain of Music'.
5. It is the title conferred upon Ustad Fayaz Khan by the Maharaja of Mysore.
6. It is one of the 12 varieties of Mudras figuring in musical compositions.
7. In this the composer of the piece indicates in the sahitya of the composition, the name of his Acharya or the guru or the preceptor.
8. The Geetha, "Gaanaavidya dhurandhara" in Nata raga.
9. It is work on music in Sanskrit.
10. It was written by V.N. Bhattachande under the name of Vishnu Sharma (Bombay 1921).

## ANNOUNCEMENT

◆ Artistes, Authors and publishers are welcome to send two copies of their books/cassettes/CDs on Indian music (Karnatak, Hindusthani, Sugama Sangeetha, folk music etc) and Indian dance (classical and folk) to **GUNAGRAHI** for review. While every effort will be made to acknowledge receipt of the same under "New Arrivals", the decision to review a book/cassette/CD rests entirely with the journal.

◆ The Sabhas, Organisations, Institutions and organisers are hereby requested to send the details of their forthcoming activities/programmes as also the events held to get them enlisted in the current issue of **GUNAGRAHI** by post and/or through e-mail on or before 8th of every month.

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ಅಂಗವಿಕಲತೆ ದೌರ್ಬಲ್ಯದ ಸಂಕೇತವಲ್ಲ. ಬದಲಾಗಿ ಅದು ಅಂಗವಿಕಲ ಬಂಧುಗಳಲ್ಲಿ ಮನೋಸ್ಥೈರ್ಯ ಹೆಚ್ಚಿಸಿ ಸಾಧನೆಗೆ ಹೆಚ್ಚಿನ ಛಲ ಮೂಡಿಸುವುದು. ಅವರ ಗಮನಾರ್ಹ ಸಾಧನೆಗೆ ಪ್ರೇರಣೆಯಾಗಲೆಂದೇ ಪ್ರತಿ ವರ್ಷ ಡಿಸೆಂಬರ್ 3 ರಂದು ವಿಶ್ವಾದ್ಯಂತ ಅಂಗವಿಕಲರ ದಿನವನ್ನಾಗಿ ಆಚರಿಸಲಾಗುತ್ತಿದೆ.

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ರಾಜ್ಯ ಸರ್ಕಾರ ಅಂಗವಿಕಲರ ಕಲ್ಯಾಣಕ್ಕಾಗಿ ರೂಪಿಸಿರುವ ಯೋಜನೆಗಳು:-

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◆ ಕರ್ನಾಟಕ ವಾರ್ತೆ